

Library acquisitions

Rijksakademie van beeldende kunsten

2013 – 1

The book of symbols, reflections on archetypal symbols.

Edited by
Ami Ronnberg en Kathleen Martin
Germany, Cologne: Taschen, 2010

2013/12 '7045,AA:H"2010

The archive for research in archetypal symbolism (ARAS)The Book of Symbols combines original and incisive essays about particular symbols with representative images from all parts of the world and all eras of history.

Boris Groys in context. Dirk van Bastelaere ... [et al.]

Amsterdam: Octavo, 2013

2013/19 ,069,GR:O"2013

Een rode draad in het werk van de Duits-Russische filosoof en kunstcriticus Boris Groys is zijn visie op de functie van het museum in de hedendaagse maatschappij. In het boek Logica van de verzameling belicht Groys deze thematiek vanuit diverse invalshoeken en daarbij keren begrippen als 'verzameling', 'archief', 'avant-garde' en 'ideologie' steeds terug.

Logica van de verzameling. Boris Groys

Amsterdam: Octavo, 2013

2013/18 ,069,GR:O"2013

In het boek Logica van de verzameling stelt Boris Groys de vraag wat het voor een museum betekent om kunst te verzamelen. Elke verzameling is de uitkomst van bepaalde keuzes en verwijst daarmee tegelijkertijd naar hetgeen er geen deel van uitmaakt, naar hetgeen zich daarbuiten in 'het leven' of 'de werkelijkheid' bevindt. Die relatie keert terug in essays over avant-gardekunst, over de verhouding tussen het museum en moderne ideologieën, en over participatieve en installatiekunst.

The art life : on creativity and career. Stuart Horodner

Atlanta: Atlanta Contemporary Art Center, 2012

2012/254 ,7(04),HO:R"2012

The Art Life: On Creativity and Career is a collection of solicited and selected texts that address the philosophical and practical issues that affect art-making and the marketplace. It brings together visual artists, curators, dealers, writers, musicians, architects, actors, and educators, who speak to their internal motivations, influences and processes, and to their external engagements with community, audience, career and success.

Between - the - images. Raymond Bellour

Zurich: JRP/Ringier, 2012

2012/262 ,7.01,BE:L"2012

Considering the works and the strategies of artists and filmmakers such as Thierry Kuntzel, Jean-Luc Godard, Chris Marker, Ingmar Bergman, Michelangelo Antonioni, Gary Hill, and Bill Viola, he examines the slow but inexorable change in moving images, putting his emphasis on three major areas of transformation: between stillness and movement, inside the photographic analogy, and between language and image.

Platon's mirror and the actuality of the cave allegory : inspired by projections by Mischa Kuball. ed.

Andreas Beitin, Leonhard Emmerling, Blair French

Koln: Verlag der Buchhandlung

Walter König, 2012

2012/275 ,7.01,KU:B"2012

Features a series of texts by writers, academics and historians that examine Plato's allegory of the cave in Book 7 of The Republic in which the philosopher draws a distinction between two forms of reality: the reality of the visible world and the (true) reality of ideas. Using artist Mischa Kuball's recent series, Platon's Mirror as a direct point of reference each writer approaches Plato's cave through insightful investigations of this well-known allegory.

Artful sentences : syntax as style. Virginia Tufte

Cheshire: Graphis press, 2006

2013/21 ,7.01,TU:V"2006

Virginia Tufte presents — and comments on — more than a thousand excellent sentences chosen from the works of authors in the twentieth and twenty-first centuries. The sentences come from an extensive search to identify some of the ways professional writers use the generous resources of the English language.

What is art? 27 questions, 27 answers.

Ostfildern: Hatje Cantz, 2012

2012/256 ,7.01,WH:A"2012

Bild gegen Bild - Image counter Image. text Georges Didi-Huberman

... [et al.]

Koln: Verlag der Buchhandlung

Walter König, 2012

2012/277 ,7.015,BI:L"2012

Image Counter Image looks at artistic explorations of media representation of conflict over the past two decades

Bilderbedarf : braucht Gesellschaft Kunst? - the civic and the arts. Vorwort Johan Holten

Koln: Verlag der Buchhandlung

Walter König, 2012

2012/274 ,7.015,BI:L"2012

Dutch landschape - un paisaje Holandes. curated by Javier

Hontoria

Madrid: La Casa Encendida, 2012

2012/273 ,7.036(492),DU:T"2012

Fear and art in the contemporary world. Caterina Albano

London: Reaktion Books, 2012

2013/5 ,7.045,AL:B"2012

Exploring the work of a broad range of artists, Fear and Art in the Contemporary World investigates the manifestations of fear in our culture and the development of an aesthetics of fear.

Green light : toward an art of evolution. George Gessert

Cambridge: MIT Press, 2010

2012/257 ,7.048,GE:S"2010

Humans have bred plants and animals with an eye to aesthetics for centuries: flowers are selected for colorful blossoms or luxuriant foliage; racehorses are bred for the elegance of their frames. Hybridized plants were first exhibited as fine art in 1936, when the Museum of Modern Art in New York showed Edward Steichen's hybrid delphiniums. Since then, bio art has become a genre; artists work with a variety of living things, including plants, animals, bacteria, slime molds, and fungi. Many commentators have addressed the social and political concerns raised by making art out of living material. In Green Light, however, George Gessert examines the role that aesthetic perception has played in bio art and other interventions in evolution.

Gerard Caris : besgencilik / pentagonism. ed. Ayse Orhun

Gültekin

Istanbul: Kuad Gallery, 2012

2013/3 ,73,CARIS,3

Critical Art Ensemble : disturbances. introduction by Brian Holmes

London: Four Corners Books, 2012

2012/280 ,73,CRITICAL ART

ENSEMBLE,1

Since its formation in 1987, Critical Art Ensemble has set out to explore the intersections between art, critical theory, technology and political activism. The award-winning group of tactical media practitioners has exhibited and performed in a variety of venues internationally, from the street to the museum to the internet. Disturbances is the first book to assess the group's 25-year history, examining the environmental, political and bio-technological themes of their various initiatives.

Morgan Fisher : writings. edited

by Sabine Folie, Susanne Titz

Ostfildern: Verlag der Buchhandlung

Walter König, 2012

20120/267 ,73,FISHER,1

The Los Angeles filmmaker and painter has always taken the greatest care in using language to frame his work—adhering in this sense to the conceptual tradition that the purpose of art practice, not to mention its outcome—the artwork, is in some need of clarification. The norms and the lexicon usually

deemed intrinsic to the medium of painting and of moving image, are at the core of Fisher's interest. Language is then the accompanying medium to question such norms. For instance: there are (to quote a press release from a 2007 show—written by Fisher, that goes without saying) "unspoken assumptions that limit paintings. These unspoken assumptions produced what I have called painting as usual [...] I want [...] to call them into questions and move painting beyond them. I want to make paintings that are not submissive." (Stefano Cernuschi)

Burhan Kam : dijital karanlık / digital darkness. ed. Yasemin Elci
Istanbul: x-ist, 2012
2013/4 ,73,KUM,1

Digital Darkness' examines the domination of digital age on our perceptions, focusing on the manipulation during data transfer and conversion. Kum transforms the operation of the RGB (Red, Green and Blue) screens directly to his paintings and argues that the digital technology - which requires a black surface in order to darken the truth first and then reconstructs the desired image - actually presents a reduced, concocted reality. In this sense, digital mechanisms, far from serving our needs, in fact keeps control of us.

Bea McMahon : Jesus and chlorophyll. with an essay by Maeve Connolly
Amsterdam: [eigen uitgave], 2012
2013/1 ,73,MCMAHON,1

Rabih Mroue : a BAK critical reader in artists' practice. edited by Maria Hlavajova and Jill Winder
Utrecht: BAK, basis voor actuele kunst, 2012
2013/17 ,73,MROUE,1
The reader examines the work of Mroué (born 1967), an actor, director, playwright, and artist based in Beirut, whose complex and diverse practice spans disciplines and formats such as music, performance, theater, and visual art. As one of the key artistic voices in Lebanon and beyond, Mroué's work explores how varied modes of art can open up a space of possibility in connection to civic and political imagination. The reader includes a range of commissioned critical essays, new translations, and anthologized texts by artists, art historians, curators, and thinkers.

Rory Pilgrim : can we leave things as they are?. text: Arnisa Zeqo, Rory Pilgrim
Amsterdam: Paul Andriessse, 2012
2013/15 ,73,PILGRIM,1

Willem de Rooij : intolerance. Udo Kittelmann
Berlin: Staatl. Museen Berlin, 2010
2012/263 ,73,ROOIJ,1

The installation Intolerance confronts a group of paintings by seventeenth-century Dutch artist Melchior d'Hondecoeter with a group of pre-1900 feathered objects from Hawai'i. The publication consists of three volumes: Intolerance documents the installation as it was shown at the Neue Nationalgalerie in Berlin. Melchior d'Hondecoeter (1636-1695) is a comprehensive publication on the work of Melchior d'Hondecoeter. Hawaiian featherwork is a catalogue raisonné of all pre-1900 Hawaiian feathered-god images, helmets, capes and cloaks

Dieter Roth :Gersammelte Interviews. hrgs. Barbara Wien;
text Tomas Schmit
London: Edition Hansjörg Mayer, 2002
2013/16 ,73,ROTH,7

A collection of 36 published and unpublished interviews from 1958 to 1998. Art historians, critics, journalists and artist friends of Dieter Roth like Richard Hamilton or Robert Filliou have documented their conversations about the complex relationship between language and reality. The interviews are reprinted in their unedited original format and language which is German, Swiss-German or English.

Rudolf Steiner : alchemy of the everyday. ed. Mateo Kries, Alexander von Vegesack
: Vitra Design Museum, 2010
2012/271 ,73,STEINER,1
Alchemy of the Everyday provides the first comprehensive overview of Steiner's creative work, while also examining his historic roots and his ongoing influence. Several essays by respected authors approach the Steiner phenomenon from a variety of perspectives, examining topics such as the period in which his work evolved, the way that Steiner combined natural and spiritual science, his work in architecture, design and stage

performance and his influence on tendencies in present-day art.

Russian linesman, frontiers, borders and thresholds. Wallinger, Mark

London: Hayward Publishing, 2009
2013/11 ,73,WALLINGER,3

For his contribution to the Hayward Gallery's series of artist-curated projects, Wallinger explores the notion of liminality--an intermediate or transitional condition--which is illustrated through the thresholds and borders, simulacra and mirror images found in the work of William Blake, Vija Celmins, Tacita Dean, Thomas Demand, Albrecht Dürer, Bruce Nauman, Guiseppe Penone and Fred Sandback.

The universal archive : William Kentridge as printmaker. Rosalind Krauss, Roger Malbert, Kate McCrickard

London, UK: Hayward Publishing, 2012

2013/9 ,75,KENTRIDGE,11

Kentridge's distinctive use of light and shadow and silhouettes, his concern with memory and perspective, and his absorption in literary texts are all strongly in evidence throughout this book, which provides new insights into the working methods of this prolific artist.

Michel Majerus : Los Angeles.

hrsg. von Joachim Jager
Köln: Verlag der Buchhandlung
Walter König, 2004
2013/13 ,75,MAJERUS,2

Gerhard Richter : patterns.

New York: D.A.P., 2012
2012/281 ,75,RICHTER,33

For this latest project, Richter took an image of his work "Abstract Painting" (CR: 7244) and divided it vertically into strips: first 2, then 4, 8, 16, 32, 64, 128, 256, 512, 1,024, 2,048, up to 4,096 strips. This process, involving twelve stages of division, results in 8,190 strips, each of which is reproduced here at the height of the original image. With each stage of division, the strips become progressively thinner (a strip of the 12th division is just 0.08 millimeters; further divisions would only become visible by enlargement). Each strip is then mirrored and repeated, producing an incredibly detailed patterning. The number of

repetitions increases with each stage of division in order to make patterns of consistent size.

**Eye's mind: Bridget Riley
Collected writings 1965-2009.**

Bridget Riley
London: Ridinghouse, 2009
2013/14 ,75,RILEY,2

Bridget Riley, one of the leading abstract artists of her generation, holds a unique position in contemporary art. She has developed and extended the range of her interests ever since her first success in the 1960s, creating a body of work which is both consistent and highly varied.

Manifesto collage : über den Begriff der Collage im 21. Jahrhundert - difining collage in the twenty-first century. hrsg.

Christiane zu Salm; Texte Martha Rosler ... [et al.]
Nürnberg: Verlag für Moderne Kunst, 2012

2012/278 ,75.036.75,CO:LM"2012
The collage technique has undergone a significant renaissance over the past decade or so. This volume looks at works by Hannah Höch, Raoul Hausmann, Kurt Schwitters, Birgit Brenner, Jörg Herold, Haris Epaminonda, Ceal Floyer, Thomas Hirschhorn, Martha Rosler, Ellen Gallagher, Raphael Danke, Meg Cranston, Gert and Uwe Tobias, Dash Snow, Frank Stella and others.

Explosion! : Maleri so handling / painting as action. Magnus af Petersens

London: Koenig Books, 2012
2012/279 ,75.039,EX:P"2012
Explosion explores the rich and complex cross fertilisations and borderlands of painting, performance and conceptual art. It traces this expanded idea of painting as action from late 1940's until today.

Photography change everything.

edited by Marvin Heiferman;
foreword by Merry A. Foresta
New York: Aperture, 2012
2012/252 ,77,PH:O"2012
Book offers a provocative rethinking of photography's impact on our culture and our daily lives. It features over 300 images and

nearly 100 engaging short texts commissioned from experts, writers, inventors, public figures and others

John Stezaker. texts by Dawn Ades, Michael Bracewell and John Stezaker in conversations with Daniel F. Herrmann and Christophe Gallois
London: Ridinghouse, 2010

2012/276 ,77,STEZAKER,1

The art of John Stezaker engages with the ceaseless flow of images that has been a consequence of mechanical reproduction, mass media and popular culture. His intervention into these images through collage, excision, reconfiguration, inversion or occlusion can be seen to interrupt their everyday circulation in a profound way: image and perception alike are questioned, rearranged and opened to new possibilities. Through their transformation Stezaker's images acquire poetic resonance, and, in many cases, a disquieting allure.

Beat Streuli : public works 1996-2011.

Zurich: JRP/Ringier, 2012

2012/266 ,77,STREULI,6

This monograph is a survey of his oeuvre of the last 15 years, which includes billboards and large-scale window installations on the facades of public buildings, and a selection of his installations of slide and video projections. Streuli by Streuli: an extensive image sequence mostly taken by the artist himself documents Streuli's rejection of the classic museum exhibition context. Instead he takes the photographs back to their place of origin—public space.

Dance. edited by Andre Lepecki
London: Whitechapel Art Gallery, 2012

2012/253 ,792,DO:CU"2012

This collection surveys the choreographic turn in the artistic imagination from the 1950s onwards, and in doing so outlines the philosophies of movement instrumental to the development of experimental dance. By introducing and discussing the concepts of embodiment and corporeality, choreopolitics, and the notion of dance in an expanded field, Dance establishes the aesthetics and politics of dance as a major impetus in contemporary culture.

The travels of Ibn Battutah.

abridges, introduced and annotated by Tim Mickintosh-Smith

London: Picador, 2002

2013/8 ,82,BATTUTAH,1

Ibn Battutah, ethnographer, biographer, anecdotal historian and occasional botanist? was just 21 when he set out in 1325 from his native Tangier on a pilgrimage to Mecca. He did not return to Morocco for another 29 years, traveling instead through more than 40 countries on the modern map, covering 75,000 miles and getting as far north as the Volga, as far east as China, and as far south as Tanzania. He wrote of his travels, and comes across as a superb ethnographer, biographer, anecdotal historian, and occasional botanist and gastronome.

Breast stories. Mahasweta Devi;

translated by Gayatri Chakravorty Spivak

Calcutta: Seagull Books, 1997

2013/6 ,82,DEVI,1

Bashai Tudu. Mahasweta Devi

Kolkata: Thema, 2002

2013/7 ,82,DEVI,2

Fakes : an anthology of pseudo-interviews, faux-lectures, quasi-letters, "found" texts, and other fraudulent artifacts. edited by

David Shields and Matthew Vollmer

London: Norton, 2012

2012/258 ,82,FAKES,1

Summer of hate. Chris Kraus

Cambridge: MIT Press, 2012

2012/255 ,82,KRAUS,1

Paul Thek in process.

Zurich: JRP/Ringier, 2012

2013/10 .73, THEK,5

"Paul Thek in Process" evolved from the discovery of an unrealized publication project by the American artist Paul Thek (1933–1988), which had been discussed while he was installing his first space-filling environment, "Pyramid/A Work in Progress" in 1971, and which was to have been released for documenta 5. For this project, around 800 images were taken capturing the progress of the installation, as well as the final form of this

*pivotal work of 1970s installation art,
"Pyramid/A Work in Progress."*

Perfect lives : an opera for television. Robert Ashley
: Lovely Music, 2005
DVD-637

"Nothing less than the first American opera, written within an American language utilizing various American attention spans: snippets for the channel switchers, layers of meaning for the smart-alecks, something for everyone, and accessible. Works such as this put to rest any doubts if opera can or should survive, and how." — Fanfare (Allan Evans), March/April 1999

Brancusi filme 1923 -1939.
Philippe-Alain Michaud
Paris: Centre Pompidou, 2011
DVD-638

Shot by Brancusi between 1923 and 1939 – some in the 1920s in collaboration with Man Ray – these images are both documentation of the sculptor's work and an integral element of it, while a long sequence shot in 1936-1937 is devoted to the sculptor's travel to Romania and the construction of the Endless Column at Tirgu Jiu.

Jonas Mekas : The brig, Walden, Reminiscences, Lost lost lost, As I was moving ahead occasionally a saw brief glimpses of beauty, short film works.

: Re:Voir Video, 2012
DVD-639

This box brings together the key works of Jonas Mekas, one of the most prolific avant-garde film artists. Born in Lithuania in 1922, chased west by soviet and nazi forces, mekas and his brother spent four years in German displaced persons' camps before arriving in New York. In 1949 where he started shooting 16 mm films on exile, military domination and poetic freedom. He thus developed an epic, lyric and intensely personal diary style of filmmaking.

Self made. a film by Gillian Wearing
London: Cornerhouse Publications,
2010
DVD-635

**Philip Glass, Robert Wilson :
Einstein on the beach: the
changing image of opera.
: , 2012
DVD-636**